

Kulture?

by Ken Ripley
Feature Editor

Culture is a strange word that means many things to different people. For the scientist-type, culture might mean something you put in a petri dish. For others, culture is so highbrow it becomes unintelligible and boring. For some, culture is merely that which raises eyebrows. Not boring, perhaps, but certainly not polite.

You can think of culture as something out of reach, that vague term which somehow covers wandering through an art museum, listening to old music, or reading avant garde literature. And if you can, if that is all culture means to you, be bored.

Or your definition of culture might include comic books, Chapel Hill movies, or the latest edition of Playboy. Your tastes of culture might run to the simply pleasurable things of life.

Whatever you think of culture, however, don't think that you are here simply to "get" culture. The Tar Heel Feature Page is not here simply to impregnate you with high falutin' tastes and a classy vocabulary. If you're just out to get culture—or ignore it—you're liable to miss out on what culture is really all about.

You are culture. You and the rest of the 18,000 or so students here with you. The things you do, think about, read, see and dream all make up this amorphous word "culture." Whatever excites your eyes, stimulates your mind, moves you to praise or rejection is part of the cultural life of this campus. And the cultural life of this campus is only part of a continuum of years and centuries of man's cultural advances—or declines.

Whatever "cultural activities" the Feature Page covers, be they plays, movies, readings, religious activities, all reflect and express the basic currents of life on this campus. Our purpose on the Feature Page is to capture the best qualities of cultural opportunities on campus, to inform and guide you as you live in and create your own unique cultural life-style. We aren't just reporting another activity for you to go to. We are trying to show you part of your culture in action—for your appreciation or your participation.

You'll have the opportunity. The Ackland Art Museum will be featuring contemporary works of art all year. The Playmakers are presenting an ambitious series of plays to both amuse and provoke you. The Music Department will present the attempts of your fellow students to convey to you the creative expression of music. The coffee houses and get-togethers that pop up all over will help you express you. The campus religious centers are devoted to helping students to discover the many "answers within." The Feature Page—our reviewers, our reporters, this editor—will do its best to capture the people, the feelings, the happenings on campus for your benefit.

Highbrow or lowbrow, that isn't important. Not nearly so much as just reaching out and becoming a part of those around you—of feeling, expressing, creating the culture to which you belong.

If you've come to Carolina to merely "become," don't forget the wonders and joys of what it means "to be."

Ackland Art Museum features modern contemporary exhibitions

by Bruce Mann
Assistant Feature Editor

The contemporary scene and modern issues receive focus at UNC's own William Hayes Ackland Art Center exhibitions for 1971-1972. With the exception of the Albrecht Durer 500th anniversary exhibition, all exhibitions feature contemporary graphics, sculpture, paintings, etc. from such diverse artists as James Ensor, Peter Agostini, Hans Richter, faculty artists of the UNC Art Department, and student artists from across the country.

Reopening today is the summer UNC Student Exhibition of painting, sculpture, ceramics and graphics from the graduate studios, held over through September 12 for the express purpose of allowing the current student population to view the show.

Following this, on September 19, a national circuit exhibition of Belgian ironic and satiric expressionist James Ensor's prints, prepared by the Schickman Gallery of New York, arrives for viewing through October 12.

This marks the first time that all the prints of James Ensor (1860-1949) have been collected for concurrent exhibition, and since the permanent Ackland Collection presently boasts only two Enso prints, the current show will be especially important for local viewers.

October 17th through November 7 brings one of the season's most striking expositions, the annual Ackland Faculty exhibition which presents faculty work from this past summer, followed on November 14 by the historical exhibition of Albrecht Durer's graphics from the Burton Emmett, W. P. Jacobs, and Ackland Fund Collections in commemoration of the 500th anniversary of the great German painter, engraver, and designer's birth.

Highlighting recent acquisitions and infrequently seen objects from the decorative arts and sculpture collections of the Ackland Art Center (including a rare fifth century Greek case and a 12th century Limoges enamel cross) will be the permanent Ackland Collection showing, December 12 through January 30.

The second semester, summer, and fall of 1972 brings forth more contemporary art in six unusual and intriguing presentations.

"From Across the State" (Feb. 6 - March 5) come modern paintings from private collections, offering a chance for art lovers to see privately-held works

which some day will hopefully be publicly acquired.

North Carolina's only state-judged national art exhibition, the "National Student Printmakers," unveils March 12th, showing current award-winning printmaking on American campuses.

And Peter Agostini, a UNC-Greensboro faculty member, follows with his contemporary sculpture exhibition, receiving one of Ackland's rare one-man shows (April 16th through May 7th) in association with an educational conference in Raleigh and Chapel Hill, which Agostini keynotes in April.

This brings the year around to the Annual Student Exhibition again, which

premieres May 14th, an earlier date than usual, in order to encourage more active student viewing while the entire student population is present on campus.

The 1972 season of exhibitions continues the following September 17th with a traveling panoramic multimedia milieu composed by avant-garde leader, Larry Rivers, and six black artists, a history of black experiences in America, originally put together at the University of Texas at Austin.

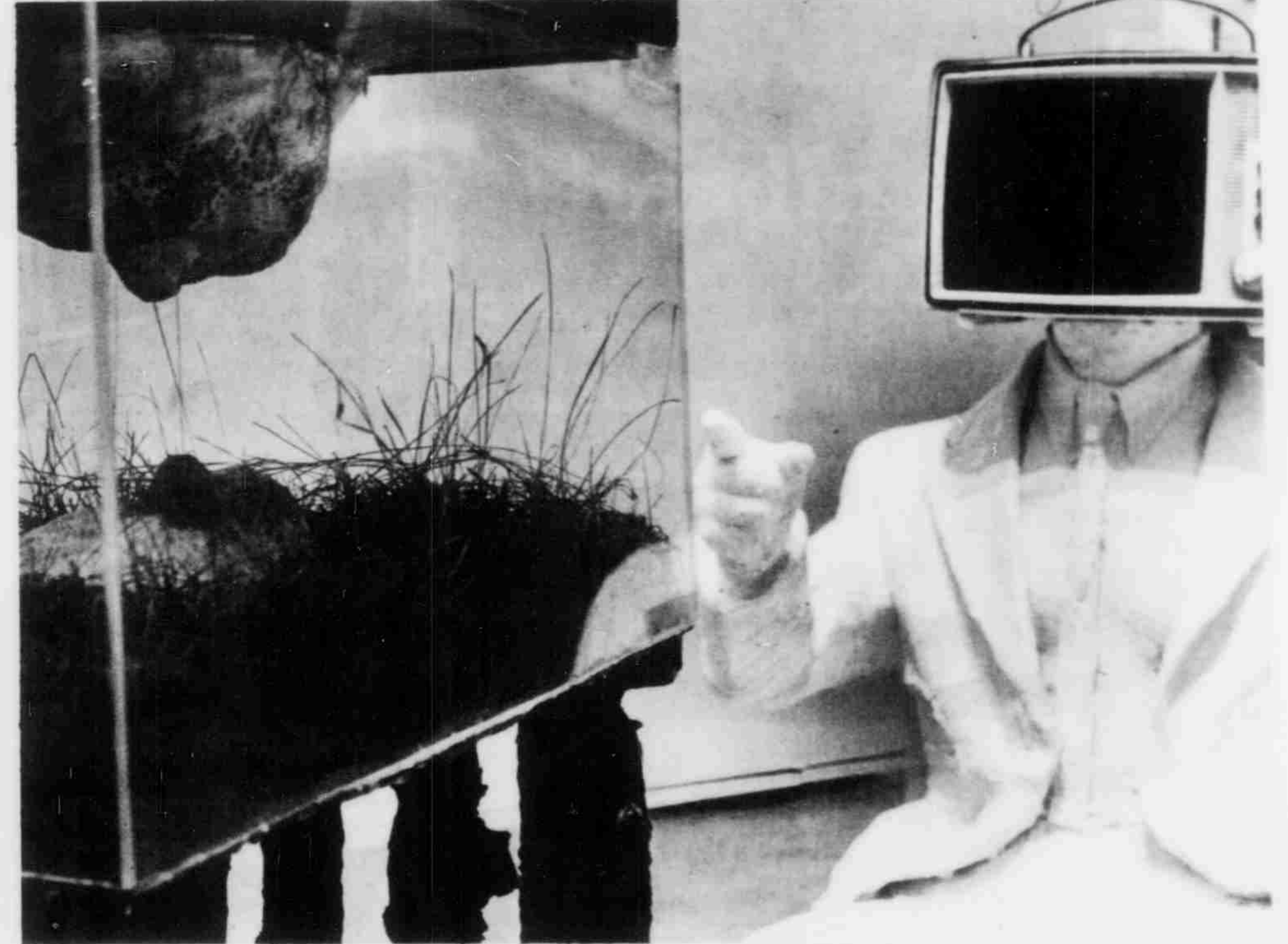
November 5 brings "Han Richter Drawings: 1916-1919 - The World Between the Ox and the Swine," a satiric (the swine refers symbolically to the supposed majority of people who take no stand on issues one way or the other)

group of dada etchings based on the basic themes of anti-war, revolution, and death rounding out the season.

Indeed, contemporaneity appears to be Ackland's concentration this season, and with such explosively satiric artists as Richter and Ensor represented, current issues will receive such unique artistic treatments, such unusual views of social problems and concerns, that students of the contemporary scene will surely want to take advantage of the showings' material.

Museum hours are 10 a.m. to 5 p.m. Tuesday through Saturday and 2-6 p.m. on Sunday.

Admission to the Ackland Art Center is free.



The medium is the message of this sculpture in Ackland Art Center's current Student Exhibition by former art education graduate student, James C. Handy. Mr. Handy is currently teaching in the Chapel Hill City School system on an internship arrangement. (Staff photo by Johnny Lindahl)

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